

Picture-Skin, Music-Muscle: The Intersemiotic/Intermedia Body of Olney São Paulo's *Manhã Cinzenta*

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The film *Manhã cinzenta* (1969), by Brazilian filmmaker Olney São Paulo, is a fictional documentary in a short film, which works with fictional space scenes and real elements (clipping from newspapers, movie posters, radio news, images from student marches, and police repression). As a political-artistic form of resistance to the 1964 Brazilian civil-military dictatorship, it is a manifest against authoritarian regimes, also referring to the Latin American dictatorships of 1960-1970. Based on the work of Rajewsky and Clüver, we analyzed, from the intermediate texture, the relationship between image and music, respectively, "epidermis and muscle" by Wingstedt, threads of an artistic and political texture as elements of the constitution of a multimedia body: metaphor of resistance. The film can contribute to breaking with the logic of domination - a logic that is structured by the monopoly of discourse about the past, which in current times has been trying to extinguish from history, from memory, the violent event of the Brazilian civil-military coup. For this reason, it is important to study it, due to the importance of this film as one of the most significant films about resisting, having also been a metaphor for the life of the filmmaker himself.

First lines

When the 'nerve endings' between the music-muscle and the picture-skin connect, one gets to watch a newborn multimedia baby enter the world, starting to breathe. As if that was not enough: then you try to shift the music track by two frames in relation to the visuals - and suddenly the baby starts kicking, jumping and screaming joyfully. The happy marriage between image and music is a fascinating example of when the whole becomes something much bigger than the sum of the parts.¹

Our existence as a nation requires that we seek/instigate reflections on what our issues are, in terms of representation or representativeness, of how we deal

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1. Johnny Wingstedt, "Narrative Music: Towards and Understanding of Musical Narrative Functions in Multimedia" (Lulea, Sweden: University of Technology, School of Music, 2005).

with unequal relation among people, or of unfoldings of these asymmetries. It is necessary thus to reflect upon events of a recent past and then we think, as Walter Benjamin on his "Theses on the philosophy of history", that nothing should be considered lost to history (1st edition, 1940).² In this past, one is to find events that still concern the present time; such as the movements for the consummation of the Brazilian civil-military dictatorship of 1964 and which today echo in the attempts to disregard its weight in the maintenance of the dominant *status quo* and disqualify the discourses that prove the violence of the antidemocratic regime.

Together with these movements there is the passage of time; when it does not bring to the national agenda the debate of the excesses and barbarism of the dictatorship, it throws us into the forgetfulness of exception policies (which lurk around us), reflected in the many slaughters of today. Having said that, we have the great (ethical) task of deconstructing the passive forms of relationship with this past, which are therefore going against conformity to history. And, we believe, we have the task to elaborate tactics to break with the logic of dominations, which always seek justification for murders, fratricide, the oppression of the minorities and the deviant ones, and for the annihilation of their discourses.

The approximation of aesthetics and politics has to be thought in the sense that they are inseparable, since they are part of the reconfiguration of the visible and the possible, of that which can be thought. In this sense, art and politics have always been entwined as to reaffirm certain ways of looking at and reflecting on the sensible world, as discussed Jacques Rancière in his essay about the link between ethic and aesthetic.³ Hence, the point is to think of these interlinkages not only by a "common" that can be, and is, shared, and which maintains its exclusive parts, part of the "distribution of the sensible",⁴ but also by what can surpass, in an effort to break with the logic of unequal distribution, and seeks to cross the border of this common one. We believe it is interesting to evidence interlacings of this, the slits and ripping in the fabric.

Therefore, our objective is to do a reading of the medium-length film *Manhã cinzenta* [Gray Morning] (1969),⁵ by filmmaker Olney São Paulo⁶. It stands as one

2. Walter Benjamin, "Sobre o Conceito de História," in *Obras Escolhidas I – Magia e Técnica, Arte e Política* (São Paulo: Brasiliense, 1994), 223-232.

3. Jacques Rancière, *Partilha do Sensível: Estética e Política* (São Paulo: EXO Experimental Org. & Ed. 34, 2005).

4. Ibid.

5. This film, which is a transit between documentary and fiction, through language strategies: poetry, allegory, science fiction, shows the resistance against the established dictatorial regime, over the mobilization of students who gathered and took to the streets. This film, who is an allegory of Latin American totalitarian regimes, has Alda and Silvio and other students as protagonists, who are arrested in the midst of repression and,

of the most significant films of resistance to the civil-military dictatorship of 1964 and is also a metaphor of the life of the filmmaker himself, appearing as a wound in his body shattered by torture as he dared to produce it with the Institutional Act No. 5⁷ in effect.

Thus, it is necessary to pursue not only an aesthetic as a path of a sensible appreciation or perception, but to meet an ethics based on the study of the text – including its intermedia relations – that can be seen as these modes of “distribution of the sensible.”⁸ This paper begins with discussions about the intermedia relations pointed out by Irina Rajewsky and Claus Clüver, to whom notions of intermedia are crossed as a reference made inside a text to another text that shares a different semiotic system, and even its relational capacity as a possibility. That being said, the aim of this paper is to observe the encounter between image and music in *Gray Morning* in an attempt to understand such encounter as the relationship between the skin and the muscle of a filmic body –

tortured in prison. The characters are judged in a judgment controlled by a robot, an electronic brain that, contrary to popular belief, was subjective and biased.

6. Olney Alberto São Paulo was born in Riachão do Jacuípe, in the countryside of the state of Bahia, on August 7, 1936. He grew up in Feira de Santana, a neighboring city in Bahia’s backwoods. At age 19, Olney took part in his first film production, joining the production and acting as an extra in Alex Viany’s *The Windrose* (1955), which was recorded in Feira de Santana. He also participated, as direction and production assistant, continuist and actor, in the film *Mandacaru Vermelho* (1961), by Néelson Pereira dos Santos. At the time, he wrote two documentary scripts: *O bandido negro*, about a legendary country figure, and *O vaqueiro das caatingas*, about the everyday life of the herdsmen of the hinterland. These scripts were not carried out due to lack of resources. He participated in the short-films: *Um crime na rua* (1955), which he directed and acted in, besides writing the script; *O profeta da Feira de Santana* (1970), with script, editing, direction and co-production; *Cachoeira: documento da História* (1973), also with script and direction; *Como nasce uma cidade* (1973), script, direction and production; *Teatro brasileiro I: origem e mudanças* (1975), script and direction; *Teatro brasileiro II: novas tendências* (1975), script and direction; *Sob o ditame do rude Almajesto: sinais de chuva* (1976), script and direction; *A última feira livre* (1976), direction. Medium-length films: *Manhã cinzenta (Gray Morning)* (1969), script, direction and production; *Pinto vem aí* (1976), script and direction; *Dia de Erê* (1978), script and direction. Feature films: *Grito da terra* (1964), script and direction; *O forte* (1974), script and direction; *Ciganos do nordeste* (1976), script, direction and production; *O Amuleto de Ogum* (1974). He died in Rio de Janeiro on February 15, 1978, a few years after he was arrested and tortured for the film this paper analyzes.

7. The Institutional Act No. 5 was a decree issued by President Artur da Costa e Silva in 1968. It allowed prior censorship of cultural productions and the media, curfews, disproportional attacks on those who opposed the coup d’état, and the loss of individual guarantees with the suspension of the habeas corpus; the latter led to unjust, arbitrary and violent imprisonment and also the coercion of citizens whom the coupists judged contrary to the imposed regime.

8. Rancière, *Partilha do Sensível: Estética e Política*, 2005.

this gestated body-movie, this multimedia being Wingstedt describes. Our interest is in both the phenomenon of intersemiotic transposition that can be observed in the transit procedure between these systems, and in the modes of dialogical sharing of their similarities and differences, within the space of the film where intersemiosis takes place.

Indeed, the transit between distinct arts São Paulo operates in *Gray Morning*, which results in an intermedia fabric, emphasizes a relation in which the music is not mere background but part of the scenes. Music in *Gray Morning* is some sort of sound-metaphor interacting with the visual as to reiterate the central question of the film: the unveiling of Latin America's situation at that moment, plunged into the darkness of dictatorships and the annihilation of civil rights.

Possible Transits: Some Considerations on the Intermedia/Interart Theory

The interaction between textualities, or "semiotic interaction"⁹, is important for considering the aspects of Olney São Paulo's poetics. Interaction here means the encounters between textualities belonging to distinct semiotic systems, such as cinema and music, which in *Gray Morning* reveal how "the whole becomes something much bigger than the sum of the parts."¹⁰ To that end, we return to Irina Rajewsky's studies of interart/intermedia, and Claus Clüver's intersemiotic studies; these are important for the interpretation of transits and border dissolutions in São Paulo's texts.

This phenomenon presupposes that there are tangible boundaries between individual media, as well as media specificities and differences. In typifying the modes of interaction between the media, intermediality happens through the crossing of the borders between different artistic manifestations. Irina Rajewsky draws three groups of phenomena: the mediatic transposition, operated by cinematographic adaptations and novelizations (transformation of the film into a novel); the combination of media, such as "opera, film, theatre, illuminated manuscripts, computer or Sound Art installations, comics";¹¹ and the intermediality in the sense of reference, in which one work mentions another: a literary text that mentions a film, or a film that mentions a painting, etc. The first

9. Vitor Manuel Silva, *Teoria da Literatura* (Coimbra, Portugal: Livraria Almedina, 1986).

10. Wingstedt, "Narrative Music: Towards and Understanding of Musical. Narrative Functions in Multimedia," 2005.

11. Irina Rajewsky, "A Fronteira em Discussão: O Status Problemático das Fronteiras Midiáticas no Debate Contemporâneo Sobre Intermedialidade," in *Intermedialidade e Estudos Interartes: Os Desafios da Arte Contemporânea* (ed.) Thaïs Flores Diniz and André Soares Vieira (Belo Horizonte: Fale/UFMG, 2012), 51-74.

relates to the genesis, being oriented to the production process; it can be observed in the transposition that is necessary for the story's transformation into film.

Here the intermedial quality – the criterion of a medial border crossing – has to do with the way in which a medial configuration comes into being, that is, with the transformation of a given medial configuration (a text, film and so on) or of its substratum into another medium.¹²

Rajewsky's "combination" is a conjugation of media that, from a historical perspective, becomes a new form. In the third group, she places the mentions that one work makes of the other, when the intermedia relation occurs not only in the process of media formation but, in Werner Wolf's words, "in the signification and/or structure of a given semiotic entity" (quoted in Rajewsky).¹³ The phenomenon of intermedia in itself extrapolates, according to Clüver, what is commonly defined as arts, that is:

Music, Literature, Dance, Painting and other Plastic Arts, Architecture, as well as mixed forms such as Opera, Theater, and Cinema and also what we define as media, which includes both print media and Cinema, Television, Radio, Video, as well as the various electronic and digital media that emerged most recently¹⁴.

For Clüver – who chooses "intersemiotic texts" over "intermedia texts", because not every sign system is essentially a media – "the intersemiotic text ... uses two or more sign systems and/or media in a way that the visual and/or musical, verbal, kinetic, and performative aspects of its signs become inseparable".¹⁵ He also calls attention to the term, "intermediality", used by Jörg Helbig in his important *Intermediality: theory and practice of an area of interdisciplinary studies* (our translation)¹⁶. The concept can be understood as: 1. relations between media in general (intermedia relations); 2. transpositions from one medium to another (intermedia or intersemiotic transpositions); 3. union (fusion) of media, that is, multimedia texts and mixed media.¹⁷ One can see the difference between the possibilities of the term. Rajewsky defined intermediality from the notions of transposition, combination, and referencing; Clüver, in turn, echoes Helbig and defines it as intermedia relations, intermedia transpositions, and media fusion.

12. Ibid, 56.

13. Ibid.

14. Claus Clüver, "Inter Textus / Inter Artes / Inter Media," *Aletria* 14 (2006): 11-41.

15. Ibid, 20.

16. Original German title: *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets* (Berlin: Erich Schmidt, 1998).

17. Ibid, 24.

Regarding these definitions, it is interesting for us to think of intermedia as a transit, sharing and relationship modes that, according to Wingstedt, constitute the “multimedia being” – São Paulo's film, in our case – born of the relation between skin and muscle: image and music, respectively, composing a body. It is important to emphasize that the Intermediality Theories point to the interlacing between cinema and music, as well as to the combination of documentary and fiction, operated by Olney São Paulo, as we will see below.

Encounters, Proximities: Analysis of the Image/Music Intermedia Relation in *Gray Morning*

The Skin-Image

In August 1969, Olney São Paulo brought to light one of the most important and significant films in the history of Brazilian cinema: the medium-length film *Gray Morning*. The film was vetoed by the Public Entertainment Censorship Service on the grounds that it was “highly subversive and incit[ed] the people against the leaders”, that is, the military who took power in 1964 after a coup supported by segments of civil society (the economic elite and part of the middle class). Opposing the censor's argument, São Paulo told the newspaper *Última hora* in September of that year that the film was “a desperate song to love and freedom”, pointing to the deep humanism surrounding his production.

In 1968, a year of great turbulence and intense cultural effervescence in the world and in Brazil, the Brazilian civil-military dictatorship became even more repressive with the enactment of the Institutional Acts that overruled the Constitution, and with intense vigilance over everything and everybody. As a result, the street protests in the city of Rio de Janeiro intensified. From March of that year, when high school student Edson Luís de Lima Souto was murdered by the police at Calabouço – a restaurant frequented by underprivileged students – to December 13, when Institutional Act No. 5 (AI-5) was decreed, parades organized by the student movement took to the streets of Rio's city center. The movements generated confrontations with the repression forces, resulting in arrested, wounded, and dead people. It was in such a violent and obscure context that São Paulo decided to shoot a feature film composed of three episodes. One of them is based on his own short story, “Gray Morning”, published in 1966, in the compilation *A antevéspera e o canto do sol*.¹⁸ The other two episodes were not shot as result of the censorship's ban the following year.

18. Olney São Paulo, *A Antevéspera e o Canto do Sol, Contos e Novelas* (Salvador: Quarteto Press, 2016).

Gray Morning is a 21-minute half-length production, made in 35mm black and white film, in which fictional staging is combined with scenes of rallies and real confrontations. In one of the marches, the protagonist was placed by São Paulo among the protestors to be filmed giving a speech, in a radical break with the boundaries between the genres that make up the film: fiction and documentary.

Although São Paulo produced several other works, *Gray Morning* would tragically and permanently mark his trajectory. This “revolutionary, sign-disintegrating film-explosion”¹⁹ as Glauber Rocha calls it in his 1981 book *Revolução do Cinema Novo* (*New Cinema Revolution*), would lead its creator to be included in the National Security Law as a dangerous, order-destabilizing individual. He was imprisoned and tortured afterwards, which compromised his physical and emotional integrity. After the Censorship Service banned the movie, they also destroyed its negatives and copies. Only one remained: hidden in the archives of the Museum of Modern Art in Rio, it was located in 1994 and aroused the interest of intersemiotic/intermedia researchers. It should be noted that, despite its tragic trajectory in Brazil, *Gray Morning* had its importance recognized in other countries: it won the award for best media at the 19th International Week in Mannheim, and was awarded at the 1972 Oberhausen Festival in Germany.

At the beginning of *Gray Morning*, during the presentation of the initial credits, there are images of the street with a road sign, an arrow, pointing towards the viewer; everyday people walk and perform their routines, in some shots that allude to the classic short-documentary *Rain*, released in 1929, by Joris Ivens and Mannus Franken. But in contrast to this film, that included Lou Lichtveld’s modern and harmonious compositions, this scene in *Gray Morning* is accompanied by the song “Gloria”, which is part of the *Misa Criolla* (Creole Mass), and goes: “Gloria a Dios / en las alturas // y en la tierra paz a los hombres, / [...] paz a los hombres / que ama El Señor [...]”²⁰ (Glory to God / in the heights // and peace to men on Earth, / peace to men / who love the Lord, our translation). The *Misa Criolla* was composed by the Argentine musician Ariel Ramírez²¹ in 1964; the moment was considered a folklore boom in Argentina, as all sorts of musicians

19. Glauber Rocha, *Revolução do Cinema Novo* (Rio de Janeiro, Brazil: Alhambra/EMBRAFILME, 1981), 366.

20. Ariel Ramírez, “Gloria (Carnavalito-Yaraví),” in *Misa Criolla/Navidad Nuestra* (ed.) Ariel Ramírez (Charango: Jaime Torres. Argentina: Philips, 1996).

21. Ariel Ramírez is an important composer, pianist and music director. He was born in Santa Fe, Argentina, on September 4, 1921. He researches about South-American traditional rhythms and sonorities, about instrumentalists and popular singers, those who came to integrate his compositions, and his compositional methods. In addition to being a musician, he was researcher of popular music and the country, having been responsible for the analysis and selection of Argentine rhythms such as Zamba, Vals criollo and Tango, for musical collections.

were approaching the Latin American popular culture. As Díaz said, the aim at that moment was to recover the Latin-American as an idea of cultural union of the countries of Latin America, without, however, regressing with respect to the particularities of each region.²² This work, in particular, mixes elements of erudite music and the Andean tradition so as to reread the Judeo-Christian religious tradition.

“Gloria” is doubly ironic in the opening scene. While it underlines the tragic-dramatic tenor of the situations narrated from then on (as peace among people is precisely what was not celebrated in those moments of repression), one recalls the kind of “peace” advocated by the so-called Family Marches with God for Freedom of March 1964, a series of public events that represented the middle class – an expression of conservatism – fearing a communist threat alleged by large information systems.

It is worth remembering that irony, as a figure of speech, consists in pointing out the opposite of what is being said or shown, in order to denounce a certain situation and cause a reaction in the receiver – reader, listener, spectator. Because of its oppositional nature, irony destabilizes absolute truths, revealing the reverse of certain discourses as it exposes their incongruities.²³ Irony can be, among other categories, tragic or dramatic; the aforementioned scene is an example of the latter. This type of irony is associated with situations that have a tragic outcome and whose elements, in the scene, indicate such outcome to the reader/viewer.²⁴ 19th-century existentialist philosophers, chiefly Kierkegaard and Schopenhauer, employed this type of irony in their writings.

Open and closed shots alternate; the first kind suggests a certain normality in the routine of the city, and the second arouses interest making it look like an environment with displaced elements, denouncing some sort of irregularity. In a classroom, the young protagonists listen to a rock song (symbol of rebellion and freedom in those times); they seem apprehensive, and a young woman dances. Through a tracking shot, the camera moves from the living room window and allows us to see the cove of Botafogo Beach, in Rio de Janeiro, and in this movement focuses on the dancing woman who seems oblivious to her surroundings. The dance, however, points out its potency and rebellion with the specific expression that the movement of the body ascends.

As the cove appears through the window, the light saturation suggests the occurrence of something while the group is in the classroom. The scene shifts to (factual) student marches, in resistance to the coup, in which there is confrontation. In a new intermedia relation, the march “The Washington Post” ensues. The piece was composed by John Philip Sousa, in 1890, as many other

22. Claudio Díaz, *Una Vanguardia en el Folklore Argentino: Canciones Populares, Intelectuales y Política en la Emergencia del “Nuevo Cancionero”*, 9.

23. Linda Hutcheon, *Teoria e Política de Ironia* (Belo Horizonte: UFMG Press, 2000), 98.

24. Hudson Aragão, *Ironia e Literatura: Interseções*.

military marches that he was hired by the homonymous newspaper to compose. Sousa was so successful that the newspaper would become recognized by his march.²⁵ Again, music acts as an ironic element, reminding the spectator of the US support of the Brazilian military coup.

In another intermedia relation, the sound of the military march “Semper Fidelis”, composed in 1888, also by Sousa, excerpts from the *Autos de Devassa* – a pleading against the Minas Gerais *inconfidentes* of the eighteenth century, accused of betraying the Portuguese crown. Then Silvio, one of the protagonists, reads the final paragraph of *The Plague*, by the Algerian philosopher Albert Camus,²⁶ which is an allegory of Nazism and all regimes of exception. In contrast to the military march, excerpts from *É proibido proibir* (“It is forbidden to forbid”), by Caetano Veloso, a famous Brazilian singer and composer.²⁷ This song is significant because it was composed during the resurgence of the violence of the dictatorial regime, standing as a chant for freedom. The song shows us the paths to resistance through its song that poetically uses the artifice of prohibition, which is the symbolic weapon of dictatorial regimes, as an element to create the feeling that it is necessary to resist and to fight for freedom. The song still had an interesting episode, having been performed and booed at the 3rd *Festival Internacional da Canção* (International Song Festival). Thus, the execution became a mess: Caetano was booed by the public, which refused any dialogue and turned their backs on him. In this performance the famous rock band called Os Mutantes participated; in addition to Gilberto Gil, who was part of the execution, was hit by a tomato. In response, he took it from the floor and bit it. The outcome of the event was Caetano’s disorienting discourse that pointed out, roughly speaking, that there is only one tree of intolerance, and its branches prohibit the argument of the other or causes the curtailment of citizen rights. At that moment, the criticism was carried out by the public who saw, without performing a contextual analysis, saw in the Os Mutantes’s electric guitars and their dissonances a possible approximation with US politics.

In the film, a new report, on the radio, of a massacre of workers, and the soundtrack retakes the verses of the *Misa Criolla*. The scene returns to the streets as at the beginning of the film, but now, instead of people in their routines, there is smoke, violence, and strong police repression. These are factual confrontation scenes; as in other scenes of the film, deliberately staged scenes are combined with documentary scenes, forming a hybrid and powerful portrait of the country’s period. There is a simultaneity of scenes and times; the classroom from

25. Paul Bierley, *John Philip Sousa: American Phenomenon* (Miami, USA: Warner Bros Publications, 1973).

26. Albert Camus, *La Peste* (France: Gallimard, 1947).

27. Caetano Veloso, *É Proibido Proibir* (Brazil: Philips, 1968). Retrieved from: <https://www.youtube.com/watch?v=afwWdtUl0kY>. [Accessed 18 April 2021]

the beginning takes turns with the scenes of a barracks where young prisoners are tortured. At this moment, there is an imagery metaphor in the scene in which there is a movie theater surrounded by policemen and the poster of Anatole Litvak's film *The Night of the Generals*, released in 1967,²⁸ screened as criticism of the regime in a cinema in the neighborhood of Cinelandia shortly after the murder of student Edson Luís.

Under a musical phrase of the *charango*,²⁹ Silvio appears inside the classroom, expressing concern. Soon, it shifts to him descending the barracks stairs, which he had gone up with Alda, another protagonist. In the torture scene, the soldier asks him a question, already certain of the answer: "And the machine guns, is not it true that they had machine guns?" The scene shows the cruelty and violence of torture.

In an intermedia relation, a voice on the radio states while a military march is heard: "It is in the resurrection of the elites that chaos can be disintegrated and justice built, order established, and for that..."³⁰ It returns to the same classroom of the beginning of the film, the young people talk about torture and the coup, in a dialogue in which each complements the other. It ends with Silvio's consideration: "[...] No one is 'people' anymore. We are not anything anymore. The people will be massacred. First the bullet, then the hunger, slowly, everything will come against the people..."³¹

To the sound of "Señor tiene piedad de nosotros" ("Lord have mercy on us"), that is part of the *Misa Criolla*, the kaleidoscopic assembly of the film is realized again. Young people being shot and the after-torture waiting room, where a young woman rehearses a dance, are mixed. The focus returns to the classroom, where students listen to the news about repression. Alda says: "Scoundrels! [...] But they will find me standing!", and starts the dance seen in the beginning of the film. *Gray Morning* ends with the murder of the couple, Alda and Silvio, to the sound of the song "Credo", of the *Misa Criolla*, in the desire that hope does not die with them.

The ban on the film is part of a denied dialogue, which does not end the dialogical relations established in the meshes of the filmic text; even because such denial was due precisely to the fact that the film brings intermedia elements of revelation, presentation, and contestation of the current coup. The assembly of these elements contributed to the construction of *Gray Morning* as a counter-discourse to authoritarianism, a counterpoint between the voice of the Other (the

28. Anatole Litvak, *A Noite dos Generais* (France; United Kingdom; Northern Ireland, 1967).

29. A small Andean string instrument, traditionally made from armadillo shells. Oxford Dictionary (Oxford: University Press, 2017).

30. Olney São Paulo, *Gray Morning*, 12: 10-12: 22, our translation.

31. Ibid, 12: 32-13: 03, our translation.

oppressed, represented by the students and the workers) and the voice of the Same (dictators, businessmen, and the middle class).

Muscle-music

Here we observe the intersemiotic/intermedia relation between music and cinema in *Gray Morning*. Music is so powerful an artistic element that its junction with other art forms very commonly potentializes both. A clear example of this is its junction with cinema, where “[music’s] suggestive potential to enrich [cinema’s] narrative strategies” stands out³² and in which musical harmonies suggest emotions and geographic spaces. Moreover, music leads the editing pacing and the actions in the scenes.

The phrase “film was never silent” leads to an obvious reflection: although in its first decades of life cinema could not emit ambient sounds and the speeches of its characters, the screenings were accompanied by musical pieces, usually played live but which could also be recorded versions. These pieces accompanied the sensations presented in the films, but with time they became more sophisticated, independent, and began to add their own sense to the films. Eventually there was the introduction of modern music into cinema, which sometimes accompanied the films themselves, as in the previously cited example of the short documentary *Rain*. Over time, what dominated the cinema was the use of music as an element that helped create illusionism, as in the Hollywood naturalistic cinema.

At the time *Gray Morning* was made, the use of music had reached new heights, and popular songs were commonly used in films, such as “The Sound of Silence” by Simon & Garfunkel in the American film *The Graduate* (1968) by Mike Nichols; or the songs “Antônio das Mortes” and “Deus e o diabo na terra do sol”, both sung by Sérgio Ricardo in the homonymous film by Glauber Rocha, where they were used in the same non-diegetic sense.³³

One of the greatest scholars on the use of music in cinema is writer and composer Michel Chion; some of his analyses on the subject are directly applicable to *Gray Morning*, in which music exert several functions. One of these functions is to reiterate the change of environment and situation, as when the initial credits show the urban environment to the sound of Ariel Ramírez’s “Gloria” and music functions as an extradiegetic element (produced by an imaginary source absent from the action), or like when the scene cuts to the classroom where Alda is dancing to the sound of a rock and roll song, which is a diegetic element (executed within the action). In the latter, there is a time/space

32. André Baptista, “Funções da Música no Cinema: Contribuições para a Elaboração de Estratégias Composicionais” (Federal University of Minas Gerais, 2007).

33. Sérgio Ricardo, and Glauber Rocha, *Deus e o Diabo na Terra do Sol: Movie Soundtrack* (Brazil: Companhia Brasileira de Discos. Vinil, LP, Album, Mono, 1963).

device in which the music to which Alda dances serves to situate the spectator in a specific cultural period, and, by extension, to characterize the students in the scene.

Those who have gone mountain climbing know that it is very hard to render the magnitude of a mountainous setting in images, even using extreme long shots, because in the mountains there are few precise points of reference for scale and no clear perspectival lines. This is where music comes to the rescue. A string chord with only perfect intervals (as in the symphonic poems of Richard Strauss or Vincent d'Indy) or scoring that includes all registers from very low to very high helps evoke the enormity of space that the image cannot express. [...].³⁴

Following the analyses, numerous combinations occur in the film, where “if we try different songs – different styles and/or different cultural codes – in a single scene, each one will result in a particular reading of this scene.”³⁵ In *Gray Morning*, music also has an ironic intention/function, which is the case of “Gloria” and the military marches by John Philip Sousa. In this regard, we enter another question raised by Chion: music as a summary of the film or scenes, where it attributes feeling or sense to images, such as the scenes in which excerpts from “É Proibido Proibir” are played.

Very apparent in the film is the use of added value, a term mentioned by Chion in *Music in cinema*, which is “the effect by which the audio-viewer spontaneously projects information, emotion, or mood conveyed by a sound element onto what she sees, as if this meaning naturally emanated from the image.”³⁶

In *Gray Morning*, be it through the rock music of the initial scene or through John Philip Sousa’s marches, the musical pieces add sense and emotional value to the scenes, besides reinforcing or creating speeches, granting the images greater power.

As for the structuring fluidity of the *leitmotiv* (a concept coming from Wagner’s operas that associates a certain musical theme with a role in the plot), São Paulo applies subtle forms that mark characters, or their speeches and actions, such as the excerpts of Veloso’s song that relate to Alda and Silvio’s moments and underline youth’s social-political engagement; Sousa’s marches as metaphors/references to militarism and dictatorship, or the constant struggle against it; and the *Misa Criolla*, which reflects society’s outcry – be it for freedom, justice, or hope – and can vary in meaning when the editing generates tragic irony.

34. Michel Chion, *Music in Cinema* (New York: Columbia University Press, 2019), 28.

35. Baptista, *Funções da Música no Cinema: Contribuições para a Elaboração de Estratégias Compositivas*, 2007, 21.

36. Chion, *Music in Cinema*, 2019, 240.

Final Touches

Seeking to overcome the limits and prohibitions of the adverse political-social context, Olney São Paulo mobilized a vigorous exercise of language to compose his film, using various artifices to highlight the prohibitions, the silencing imposed on cultural-artistic productions by the military regime's censorship. One of these devices is the intermedia of cinema and music, as this article has showed. Another one is the hybridization of genres, the mixture between fiction and documentary, which becomes an eloquent signic interweaving, projecting itself against the silence that hung in the outer context (the Brazil of the civil-military dictatorship). Many other aspects characterize the filmmaker's work as an "intermixture": the technical resources used, for instance, or the approaches to other cinematographic aesthetics, such as Russian formalism, Italian neorealism, and the French *nouvelle vague*.

(Re)watching *Gray Morning* means bringing to this moment of threat to democracy in Brazil (and in the world) reflections on history and the political-cultural memory of an era of authoritarianism and repression, important for understanding the present. In this sense, *Gray Morning* looks not only at the context contemporary to it, that is, the Brazilian and Latin-American dictatorships of the 1960s and 1970s, but also to their genesis: Nazifascism and the Cold War. Thus, by intertwining art and politics, São Paulo not only bequeathed to posterity a record of that moment, through the filmic text analyzed here; he expresses, within the intermedia fabric of fictional documentary, the notion that coups and dictatorships can always return if the remembrances of their oppression and violence are erased from the memory of societies.

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